

***Cosy Dens*: A Translation Analysis of a Czech Film**

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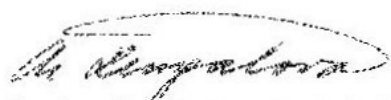
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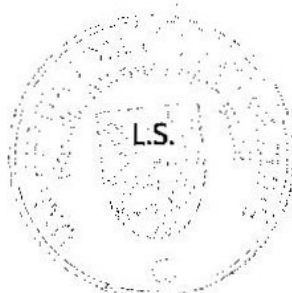
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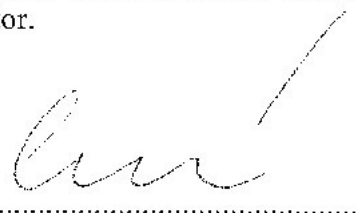
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ABSTRAKT

Tato bakalářská práce se zabývá kvalitou anglického překladu českého filmu *Pelišky*. Hlavním cílem práce je zjistit, zdali překladatel respektoval kulturní odlišnosti a zdali byly v překladu použity vhodné ekvivalenty. Praktická část obsahuje porovnání českých dialogů s anglickými titulky, vybrané příklady obsahují taktéž vlastní návrhy překladu.

Klíčová slova: *Pelišky*, film, překlad, analýza překladu, ekvivalence, kultura, titulky

ABSTRACT

This bachelor thesis deals with a quality of English translation of a Czech film *Cosy Dens*. The aim of the thesis is to investigate, whether a translator considered cultural differences, and whether appropriate equivalents were used in a target text. The analytic part compares original Czech dialogues with English subtitles. Some of the examples also include own suggestions of a translation.

Keywords: *Cosy Dens*, film, translation, translation analysis, equivalency, culture, subtitles

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I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Cosy Dens is a famous Czech film, which credibly reflects a political and a social situation in former socialist Czechoslovakia, although the genre is a comedy. The story of the film is narrated during the years 1967-1968, and the main storyline is about two different families and its different attitudes toward the socialist political regime. The film is not only a good quality art but also a valuable reflection of the Czech history.

Since the story of *Cosy Dens* is set in a specific historical era of the Czech and Slovak nation, many cultural expressions occur in the dialogues. A humorousness of the film directly resides in a uniqueness of a culture at that time. Furthermore, specific habits of people in socialist Czechoslovakia are the essence of the entire film. Therefore, a translation of such film should be focused primarily on a cultural translation and the equivalents. Whether the English translation is functional is investigated in the analytical part. The original Czech dialogues are compared with the English subtitles and critically evaluated. Moreover, a personal translation of selected parts is included in the analysis. The emphasis is placed on a functionality of the English equivalents used in the subtitles, as it is a crucial issue of any cultural translation, since inappropriate chosen equivalents can lead to a misapprehension of the film by a target audience, who are very often unfamiliar with a source culture.

The theoretical part briefly describes phenomena, which are discussed in the analytical part and it represents the base for an evaluation of the original translation, as well as the base for own suggested translations. The theoretical part is divided into two main chapters. The first chapter deals with a translation as a discipline and the second one is dedicated to an audio-visual translation. The analytical part examines a translation of cultural expressions, idioms, personal names and specific grammatical structures.

I. THEORY

1 THEORY OF TRANSLATION

1.1 Translation as a Discipline

A translation is a process of replacing the source language (SL) text with the target language (TL) text. Therefore, it can be stated that the original text and the translated text are equivalents, but it is important to emphasize that equivalence does not mean that the texts are entirely similar (House 2009, 29).

It is also a transfer of meaning of language structures from one language to another. According to Susan Bassnett, a significant feature of any translation is the interconnection between a language and a culture. It is said by Bassnett that a language does not exist unless it is put into the cultural context (2002, 22).

Therefore, a basic principle of a quality translation is functionality. Jiří Levý, a founder of Czech translatology, mentions in his work that it is essential to find such expressions in the target language, which have the same language function as the expressions in the source language. The aim of a translator should not be only a simple reproduction of the original text, but a substitution of the source text by such equivalents, which have the same effect on a target reader as the source expressions on a source reader (83, 26). Also, Juliane House's opinion of a proper translation is that it is important to achieve a functional translation of the source text, which can be done only if cultural differences are considered by a translator (2009, 38).

Jeremy Munday introduces in his book Nida's four requirements of a translation, which state that the translated text should make a sense, create a similar emotional response in the TL audience, be clear and natural and should preserve the spirit of the original (2001, 42).

1.1.1 Types of translation:

- a) Intralingual translation
- b) Inter-semiotic translation
- c) Interlingual translation

Intralingual translation is an explanation of the source text. It is achieved by a paraphrase of the original text, by a description or by a repetition of already mentioned information. (*teacher – a person, who teach someone to something*)

Interlingual translation is a translation between two different languages and it represents the aim of the translation studies (*teacher – učitel*). Preferably, a form, style and a meaning

should not be shifted in a translation. Nevertheless, it is not always possible to follow these rules (Knittlová 2010, 15).

Inter-semiotic translation is an explanation of information from a nonverbal sign system by a verbal sign system. For instance, it is a reading of numbers, traffic signs or chemical formulas (*3–three*) (Bassnet 2002, 22).

1.1.2 Phases of translation process:

1. Understanding the source
2. Interpretation of the source
3. Re-stylization of the source

Comprehension of a source language text is a first and the most crucial phase of any translation. This phase is also directly interconnected with the second phase, which includes a correct interpretation of the source, in other words, it is a choice of a translator which translation method is appropriate to use in a particular situation. The text should be read first in a general and then also more closely. The general reading is done to get an awareness of the issue. The textbooks or encyclopaedias are useful in this phase of a translation. The thorough reading is an investigation of anything that is not clear to a translator during the previous reading. For instance, idioms or culture-specific words would probably require a deeper examination (Newmark 1995, 11-12).

The importance of understanding the source text does not reside only in knowledge of language structures of the source language, but also in an awareness of the target culture, since knowledge of the target culture, habits and customs is necessary to understand correctly the meaning of the source text (Knittlová 2003, 27).

Crucial phrase is the third one since a translator has to consider an asymmetry between the languages. It means that language properties of any two languages are not equivalent, thus a literal translation is inappropriate. The absolute equivalency even does not exist according to Jiří Levý. Furthermore, a delivery of correct meaning and an aesthetic value to a target audience is a translators' responsibility (1983, 51-67).

1.1.3 Translation methods

Peter Newmark states that the most significant problem connected with any translation is a choice of an appropriate translation method. He emphasizes a semantic and a communicative translation as the two most functional methods of a translation in general. They are very similar, although it can be said that the semantic translation is rather oriented toward the original thoughts of an author, while the communicative translation is a social,

since it always provides information clearly and briefly to make it intelligible to as much people as possible. The communicative translation as well as the semantic translation preserves a contextual meaning of the SL text and use a clear language to make the TL text understandable and natural for the TL reader (1995, 45-48).

1.1.4 Culture and translation

Culture is a set of values and conventions, including also a usage of language. These convections a translator has to take into consideration to create a precise translation, which reacts to similarities or differences between the source and the target culture. Juliane House calls this method as a *cultural filter*. She emphasizes that understanding a context of the source text can be very difficult for the target reader, since the context is often bound to a deep cultural knowledge (2009, 12-38).

Susan Bassnett states that a language is the centre of every culture. Furthermore, she compares a language to a heart and a culture to a human body. It means, the language and the culture are inseparable units. She also describes that languages are diverse, since they refer to a different social reality. Thus, it is supported by her a belief that equivalence is impossible to reach in a translation and merely an acceptable interpretation of the source text is possible to achieve (2002, 21-23).

Peter Newmark perceives a culture as a manifestation of way of life expressed by a certain language. He divides words into three categories: cultural, personal and universal words. The cultural expressions represent a demanding issue for a translator, since a cultural gap always exists between two cultures. These expressions are divided by Newmark into several groups due to a reality they refer to: ecology (geographical terms, animals etc.), material culture (food, clothes etc.), social culture, customs, gestures and habits (1995, 94-95).

It is suggested by Dagmar Knittlová to use in a translation so-called *cultural transposition*, which is a term invented by Hervey and Higgins, to name a transfer of meaning of a SL expression properly into the TL text. It is a general term for several methods of deviation from a literal translation of the SL text, which consists of many cultural words. The literal translation is a common mistake done even by professional translators. It is suggested to use:

- a. Exotism – an adaptation of the source expression without a change or with changed spelling (dubbing – dabing).

- b. Cultural transplantation – replacing SL expression with another one from the TL, which has the same connotation (malovat čerta na zed' – cry a wolf).
- c. Cultural borrowing – foreign language expression used in the TL text (gnocchi).
- d. Loan translation – literal translation (skyscraper – mrakodrap).
- e. Communicative translation – change of the SL expression to communicate the same meaning in the TL (No laptops allowed – notebooky zakázány) (2010, 28-29).

Petr Newmark states that the literal translation should be avoided when translating cultural expressions, since it would violate the original meaning. It is suggested to use rather functional translation to make the target text understandable for a target reader or the audience as it is a more appropriate way how to overcome a struggle of translating cultural expressions, which often do not have any direct equivalent in the target language. It is also the most common method used by professional translators. This procedure resides in a naturalization of the cultural words, which includes a usage of culture-free words and structures and also in an application of new terms in the target language if it is desirable. Thus, it is a process of generalization and naturalization. Sometimes, also a brief addition can occur, since the functional translation can also be achieved by a description or by a paraphrase. The main purpose of the functional translation is an election of such expressions, which fulfil the same language function in the target language as the original SL language expressions (1995, 96-102).

Ritva Leppihalme perceives allusions as the main translational problem caused by a different cultural environment of the SL and the TL text. The allusions are defined by her as in-texts, which usually refer to a certain person or to a historical event, well known by the SL audience. A meaning of the allusions is implicit, thus it is necessary to know a cultural context to understand them. (1997, 3-4). It is suggested by Leppihalme to translate the allusions functionally, which means a translator should explain the allusion to the target audience or to omit it (1997, 89).

1.2 Equivalence

Equivalence is a word or a larger language unit, which communicate the same information in the target language as well as in the source language. Mona Baker emphasizes that every culture perceives a reality differently. These differences create so-called non-equivalence. Universal concepts such as *water* usually have equivalence in all languages, because they

are perceived similarly in every culture. These words have a clear meaning and they are used in every culture for the same purposes. The problem arises with an asymmetry in cultures, which causes the non-equivalence in the target language. Baker distinguishes two types of equivalence: equivalence at a word level and equivalence above a word level (2011, 9).

Catford divides equivalence into a formal correspondence and a textual equivalence. The formal correspondence deals with a language system of the SL and the TL text, since it examines whether the SL expression has an equivalent in TL, which possess a similar category. Formal correspondence is represented for example by conjunctions (English *and*, German *und*, Czech *a*). If the formal correspondence is not possible to achieve in the TL, a translator strives for the textual equivalence, which contains translation shifts to keep the original message (2009, 29-30).

Jeremy Munday mentions Nada's concept of two different types of equivalence: formal and dynamic. Formal equivalence is oriented toward the SL text, it tries to preserve as much information from the SL text as possible, while preserving the same form. Dynamic equivalence is based on an equivalent effect, which follows a principle that a same effect between SL text and its reader should be preserved even between TL text and the target reader. Therefore, the target text should be changed according to cultural and linguistic expectations of the target audience to provide the highest possible naturalness of the text (2001, 41-42).

1.2.1 Idioms and fixed expressions

Idioms and puns are one of the most difficult phenomena for a translation, since their meaning is culture-bounded and difficult to understand, because of very good knowledge of linguistic systems as well as deep knowledge of the target culture is needed (Bassnett 2002, 30-32).

Equivalence above word level includes according to Mona Baker collocations, idioms and fixed expressions. These expressions make difficulty to a translator, since their lexical patterning is different in the source and the target language. The idioms and fixed expressions occur in the English subtitles, so this subchapter is focused on them. Idioms and fixed expressions are inflexible collocated words with a low transparency of their meaning. Idioms usually carry figurative meaning, although the words also have a literal meaning. Furthermore, their form is unchangeable or only a little change can be done in its form. A translator should not change the word order, add or delegate a word, replace a

word by another or change the grammatical pattern of an idiom. Fixed expressions and proverbs are in comparison with the idioms quite similar, but their meaning is possible to deduce from its form (2011, 67-70).

The problems of translating these phenomena are:

1. There is no equivalent in the TL
2. Similarly looking counterpart in TL with a different meaning
3. Incomprehension of the idiomatic meaning (usage of the literal one) (Baker 2011, 71-75).

Translation strategies of idioms are:

- a) Translation by idiom with similar form and meaning in TL
- b) Translation by idiom with similar meaning but different form
- c) Translation by borrowing an idiom of SL
- d) Translation by paraphrase
- e) Translation by omission (Baker 2011, 75-85).

1.2.2 Problem of non-equivalence

The problem of non-equivalence occurs very often during a translation, since many words from the source language do not even have any direct equivalent in the target language, because of the words refers to the things or events, which are unknown in the target society (French word *patisserie* does not have any direct equivalent in English). Newmark does not see a non-equivalence as a serious issue, since similar expressions is possible to find usually or the terms can be functionally described. Since that, a French word *patisserie* would be functionally translated as *shop with pasta*. Nonetheless, the real problem is a connotative meaning, which needs to be carefully investigated by a translator. For instance, *working class* is connected in the Western Europe with people sympathizing with left political parties. On the other hand, an audience from the Northern Europe could gain completely different connotation. (Newmark 1988, 98).

1.2.3 Types of non-equivalence

Several types of non-equivalence can be distinguished. In this subchapter are describes the most common issues, which occur in the film.

a) Culture-specific words

The source language contains a word, which is entirely unknown in the target culture. These expressions are usually connected with a national religion, social custom or food (English: *fish and chips*, Czech: *svíčková*).

a) Difference in meaning

The source expression can be translated by two or more equivalents to the target language. These equivalents refer to a same reality, but they differ slightly in the meaning. It is very important to choose the right equivalent since even slight differences can cause a significant change in the original meaning. Furthermore, some expressions have a propositional meaning, but their expressive meaning is different. Then, a translator has to neutralize or strengthen/lower the original expressive meaning, considering standards of the target language and its culture (Czech: *zmetek*, English: *brat, bastard*).

b) Lack of hyponym/superordinate word in TL

Some languages lack the general term (superordinate expression), which includes many concrete words (hyponyms). More often, a general term can be found in the target language, but hyponyms are not differentiated. Especially English has many hyponyms for one general term, which are untranslatable into the TL, which has only a general term or a few variations of the superordinate word (English: *vehicles*).

A difference in frequency and purpose

Although expression from the SL has a direct equivalent in the TL, a frequency of its usage can be significantly different as well as a purpose of the usage. For instance, it is often needed to reduce a frequency of certain words in the TL (Czech: *ty vole*) (Baker 2011, 18-22).

Provided strategies for a proper translation of non-equivalent expressions are:

1. Translation by a superordinate expression
2. Translation by a more neutral word
3. Substitution of culture-specific expression
4. Translation by a loan word
5. Translation by paraphrasing
6. Translation by omission (Baker 2011, 23-42).

1.3 Translation of Proper Names

Translation of proper names is one of the common translation problems. A translator should take into consideration these evidences: graphical systems of both languages, frequency of a name and its domestication, adoption of a name in the TL and current habits of the TL culture (Straková 2003, 172).

1.3.1 Names of people

Ordinary first names, as well as the surnames, should not be translated into the target language to preserve their original nationality. However, an exception can be done if names of famous monarchs and saint figures are translated since their origin is well known by the public (Newmark 1995, 214).

1.3.2 Names of objects

Objects are very often named after its inventors or after a certain brand, which produces them. It is suggested to keep the original name even in the translated text but to add a classifier to explain the objects to the target audience (Baťa – a shop with shoes) (Newmark 1995, 215-216).

1.3.3 Geographical names

A translator should respect a national version of geographical terms of the TL. Since that, Czech name *Praha* should be translated automatically as *Prague* in the English texts. The significant geographical terms as states, regions or cities can be found in an atlas in its original form. However, some small towns, villages, parts of the cities or just local names do not have any official translation. Thus, a translator should educate the target audience and explain what the certain geographical name stands for or where it can be found (Newmark 1995, 216).

1.4 Translation of Puns

Creative variations of sounds, words and grammatical structures create a humorous effect on the reader or the audience. These language devices are not comical in general. Important is the way of their usage in a particular context, where two or more meanings can be recognized. These comical variations are usually untranslatable in their exact form and meaning into the TL, but it is possible and suggested to use other language tools to raise the same reaction in the TL reader or in the audience (Poláčková 2003, 117).

According to Peter Newmark, puns are expressions, which have two or more different meanings but very similar or the same sound effect for the audience, for instance, words *piece/peace*. They are used to entertain and to raise laughter. They are commonly used in the English language, but its translation can cause difficulty since the same sound-effect in combination with the same meaning is not easy to reach in the TL. If laughter is the main purpose of a pun, it is possible to replace the source pun with another pun from the target language, which is based on different words but is suitable in the context. However, if the

two meanings of a particular pun are more important than the amusing effect, it is appropriate to simply explain them in the TL text. Also, a slip of the tongue can be more relevant from the perspective of its sense. Then, it should be either functionally transferred to the TL text or described in its both meanings (1995, 217).

1.5 Translation of Vulgarisms

Vulgarisms are taboo words in general, although a connotation of vulgarisms is variable according to social norms of a particular society. A translator should consider a language, pragmatic and a social aspect of these words to decide whether to keep them in a translation and if so, in which quantity and intensity. It is said by Dagmar Knittlová that intensity of a vulgar word declines with a frequency of its usage (2010, 72).

It probably should be mentioned that only one of the thirteenth books about a translation, which were studied, discussed a translation of vulgarisms. Furthermore, it was only a very short surface study. It is believed that more attention should be paid to a translation of vulgar words since it is an essential part of a cultural translation.

1.6 Grammar of English: Expressing Gender and Politeness

English and Irish language does not reflect politeness by any special forms of verbs, or by personal pronouns. So-called *vykání* (be on formal terms with somebody) disappeared from the English during the seventeenth century, and it was used to express a social hierarchy in society. *Vykání* was expressed by a pronoun *ye*. The contemporary pronoun *you* was a subjective form of *ye* in the Old English (Mensa 2018).

1.6.1 Gender

Gender is a grammatical instrument to distinguish nouns and pronouns to the two categories: feminine and masculine. Both, animate and inanimate nouns and pronouns can be of both genders in most languages. Nevertheless, the English language does not distinguish a gender category of words very often. This distinction is usually applied only in a person system, which divides the third-person in singular into three gender categories: he, she, and it. Word *he* refers to a masculine gender, *she* refers to a feminine gender, and *it* refers to the inanimate objects, babies or animals. Baker emphasizes a difficulty of gender translation between the languages, which reflect gender category in its grammar (this is the case of the Czech language) into the SL languages such as the English, which does not reflect a gender on a grammar. A gender of inanimate objects or animals is

sometimes changed in the English to evoke the desired expressive meaning. Thus, although a dog is usually signed by *it*, it can be also called as *he* or *she* (Baker 2011, 99-103).

1.6.2 Politeness in English

Language etiquette is determined by pragmatic and social factors, into which belongs also a relationship between the speakers. The relationship is expressed by a specific semantic and a grammatical structure of expressions used in a conversation. A relationship, as well as a communication between the speakers, can be symmetrical or asymmetrical due to a social role of an addresser (father, teacher, patient) or a character of relationship between the people (formal, informal, positive or negative). Very important fact is if the conversation happens in private or in public. Language etiquette includes: salutation, addressing people and social formulas such as a request, congratulation or an apology etc. It is reflected by a certain lexical structures or by steady phrases. Furthermore, Slavic languages, including Czech, as well as German or French language expresses extend of politeness and formality by so-called *tykáni/vykání*, which is a usage of formal or informal forms of words to address someone, usually by given social patterns. Since the English language does not recognize this phenomenon; the degree of politeness has to be expressed in a different manner (Kufnerová 2003, 160-162).

It is suggested by Aleš Hrdlička to express a formality of speech by fix formal/informal way of salutation or by a familiar or formal way of addressing in the English language (Hrdlička 2003, 134).

1.6.3 Addressing people

A manner of addressing people as well as a way of salutation, personal names or social phrases, all these signalize the local coloring of a text. The importance of a proper addressing is given by the genre of a text; the most significant importance is in a text, where many dialogues appear. It is a social problem since it is affected by a social hierarchy (superior, subordinate speaker), age of speakers, academic titles etc. The historical development of a certain culture also influences the way of addressing people. Nowadays, a traditional addressing in the Czech language in most situations is *pane, paní* (*Mr/Mrs*). However, during the socialist era in Czechoslovakia, institutional addressing *soudruhu, soudružko* was used, especially in schools, administrative spheres or in the army. Although it was the generalized addressing in a society at that time, some difference could be perceived. For instance, a patient could not address a doctor as *soudruhu*. The appropriate chosen way of addressing is fundamental issue in any culture. Thus, a

translator should respect the character of the target language. Therefore, differences between Czech and English language are 1) In Czech is a common to address a person as *pane/paní* in connection with its profession as *pane profesore*, whereas in English is addressing simple as *professor*. 2) Gender inflection in addressing is seen in Czech, since woman working as a doctor is addressed as *paní doktorka*, while in English, there is only one used version: *doctor* 3) Diminutives are very popular in Czech to express emotions toward the addresser, these words are for instance: *dceruško*, *mamuško*, which are not common in the English. A functional translation of Czech diminutives can be done by a usage of English phrases such as *my dear*, *my beloved* etc. 4) The most significant difference is a fact that Czech language distinguishes *tykáni/vykání*, grammar structures, which express a degree of politeness. Nonetheless, in Czech as well as in English, addressing a person by its surname signalizes a social hierarchy and a superiority of the recipient, or a formal relationship between the speakers. However, the difference is that Czech speakers use surnames in connection with the common addressing *pane/paní* (Straková 2003, 163-167).

1.7 AUDIOVISUAL TRANSLATION

Audio-visual translation is a general term for an audio translation, which is a translation of radio recordings, as well as for a screen and a multimedia translation, which includes not only an audio translation but also a visual or written translation. As Pilar Orero mentions in his book, a terminology of this specific field is still not enacted by scholars. As a result of this, many other names are used to refer about the same discipline.

Constrained translation, *media translation* or *film communication* are the synonyms for the audio-visual translation. According to Orero, it only indicates how little attention is paid to the audio-visual translation within the translation studies (2004, VII).

Even Jorge Díaz Cintas from Imperial College in London admits how much the audio-visual translation is ignored by scholars and teachers, although since the 1990s are people surrounded by many audio-visual materials every day. DVDs, televisions or computers are used on a daily basis, for the education as well for the entertainment. Since that, a quality of audio-visual translations should matter as the audience is significantly influenced by the translations. Different forms of audio-visual translation are distinguished, for instance, subtitling, dubbing, and voice-over or interpreting. Moreover, the importance of multimedia translation has increased, since video games, internet communications or fan's

subtitles are very popular these days. Altogether, audio-visual translation helps to overcome linguistic barriers in today's digitalized world (2008, 2).

1.8 Subtitling

Subtitling is a form of an audio-visual translation. It is a remake of spoken dialogues of a film or a television programme into a written text in a form of the subtitles. Moreover, the subtitling is a tool for understanding the audio-visual material by deaf people or by persons having a hearing impairment in general (Linde and Kay 2014, 26).

Subtitling can be also defined as a presentation of a written text, which is usually placed in a low position on a screen, which describes the original dialogues in the target language to the target audience (Cintas and Remael 2007, 8).

1.8.1 Subtitling methods

Diana Sánchez mentions in her book Orero Pilar's subtitling methods:

1. Pre-translation – Adaptation – Spotting
2. Pre-translation – Spotting – Adaptation
3. Adaptation – Spotting – Translation
4. Translation/Adaptation – Spotting (Sánchez 2004, 10).

Each method differs in its process. Nevertheless, every translation has to be verified in two steps. The first one consists of a native speaker, who reads the subtitles without watching the video and who does not even know the video, in the best case. It is done on a purpose to reveal incoherent parts in the subtitles or any spelling mistakes etc. In the second step, there is a film, with already inserted subtitles, which is being checked again to avoid errors overlooked in the first step, eventually caused by an inaccurate timing. The third subtitling method is very similar to a method, which was used in the analytic part of this thesis. The essence is to first create subtitles in the original language, which are then translated into the target language. It allows a translator to decide to which extent will the target text shortened or omitted. Another advantage of this method is that a film can be translated into several languages concurrently. Moreover, this type of translation is suitable for freelancers, who work from home and use only their computer, since no special technique is necessary. Nevertheless, it took quite a lot amount of time as the source film needs to be transcribed before it is translated into a foreign language (Sánchez 2004, 15-16).

1.8.2 Types of subtitling

Eduard Bartoll summarizes two linguistic types of subtitling:

- a. **Intralingual**– translation of a film is done within one language for deaf people.
- b. **Interlingual** –translation of a film between the different languages (2004, 53).

Since interlingual translation is intended for the hearing audience, soundtracks, noises or interjections do not need to be translated into the target language, whereas intralingual subtitles have to include all these sound aspects in the translation as the target audience is non-hearing (Linde and Kay 2014, 1).

Jorge Díaz Cintas and Aline Remael distinguish subtitles from time perspective into:

1. Pre-prepared subtitles –offline subtitles
2. Real-time subtitles –online subtitles

The pre-translated subtitles are done after a film or a programme is finished, but enough time before it is released in a cinema or in television. Thus, they are created in advance, so a translator has a lot of time to create a good quality translation. On the other hand, real-time subtitles are created simultaneously during a live broadcasting of a programme (2007, 19).

1.8.3 Dubbing vs. subtitling

Dubbing and subtitling are two possible approaches how to translate a film. Whereas in dubbing is a translator allowed to produce a quite free translation, since original speeches are not heard, in subtitling is more appropriate to preserve the original meaning as much as possible. Moreover, the subtitling needs to be very precise as the subtitles have to appear on a screen with the beginning of a speech as well as they have to disappear with the end of a speech. However, lip synchronization must be considered in dubbing (Sánchez 2004, 12-13).

National preferences, whether to choose dubbing or subtitling of a film, are very often based rather on an economic aspect than on a cultural aspect. Basically, in smaller countries where is less invested into a film production, the subtitling method is preferred, because of it is much cheaper than the dubbing. In the large European countries, the dubbing is favored, although it is very expensive, since it is supposed it can attract more viewers than the subtitling (Linde and Kay 2014, 1).

The European countries could be divided into the pro-dubbing and the pro-subtitling, since preferences differ among the countries. Spain, Italy and Germany favor rather dubbed films, whereas Scandinavia countries or Dutch-speaking countries are rather pro-subtitling countries (Gottlieb, 2004, 83-84).

1.8.4 Social-political and language impact of subtitling

Henrik Gottlieb divides implications of subtitling into four groups:

1. Developing reading skills
2. Improving foreign language skills
3. Making cheap and easy international exchange programs
4. Strengthening dominance of English

An improvement of foreign language skills due to reading subtitles in native language, while hearing dialogues in a foreign language, is proved, and it has even larger impact on children (2004,88).

1.9 Cosy Dens

Cosy Dens is a Czech film, which was issued in 1999 by Czech Television. The plot was inspired by Petr Šabach's book *Hovno hoří*. Petr Šabach was a famous Czech writer, who wrote especially about the socialist in Czechoslovakia in a humorous way. His books were very often an inspiration for Jan Hřebejk and Petr Jarchovský's films. Petr Šabach died in September 2017 in his 66 years (Lidovky 2017).

The film was directed by a famous Czech director Jan Hřebejk, who has got two prestigious Czech film awards. Although *Cosy Dens* were not awarded as the best film of 1999, the film is perceived as the most successful Czech comedy from the 90s, since during the first year of its existence, more than one million people visited a cinema to watch the film (*Cosy Dens* 1999).

Cosy Dens is a renowned film in a Czech environment, since it reflects the atmosphere of life in socialist Czechoslovakia in a credible way and even more, in a humorous way. Nevertheless, the film hasn't become very successful in the world, because it is rather unknown or even underestimated by the foreign audience. The official DVD includes Czech subtitles for deaf people as well as the English, German and Russian subtitles. Since that, it is supposed that the film is not intended for the Czech audience only. It is questionable if the low success rate in the world is caused by an ignorance of way of life in former countries of Soviet Union in general, or by a low quality of official translation. Nevertheless, it seems a film *Cosy Dens* is misunderstood by other cultures.

1.9.1 Plot overview

A story of the film is set into socialist Czechoslovakia in the years 1967-1968. It is a comedy about two different families, living in one house, and their attitudes toward the

political regime. Šebek family is a family of military officer Mr Šebek, who is very enthusiastic about the socialism. He admires the Soviets and fulfils their home with many Soviet inventions. A design of their home, a way of clothing and behaviour of Šebek family is archetypal for the socialist era in Czechoslovakia. Nevertheless, Mr Šebek is a kind man, who is merely convinced about the political ideology. In contrast to this family is put Mr Kraus family, which is a family of war hero from the Second World War, who is disgusted by socialism in Czechoslovakia. Their lifestyle is traditional, not marked by any communistic traditions. He is educated, a strong nationalist, favoring the USA and its democracy, however, he is highly choleric. Nevertheless, as well as Mr Šebek, also Mr Kraus is a good man.

To put in contrast these two entirely different families creates a comical effect on the audience. Nonetheless, a faithful image of the socialist era in Czechoslovakia and its absurdity is very humorous by itself. But the film is not merely a comedy, the ending scene is also very emotional and a strong drama, since it shows the occupation of Czechoslovakia in the year 1968 by Soviet army. Mr Kraus is playing the Czech national hymn on a piano in a night, while loud noises of Soviet fighters are heard all around. Also Mr Šebek is dispirited since he feels betrayed by the Soviets, as he believed them so strongly. Altogether, the film is a faithful capture of this particular time in a Czech history.

II. ANALYSIS

2 METHODOLOGY

A quality of official English translation of *Cosy Dens* is discussed in the analysis, which is primarily focused on culturally embedded phenomena, which are frequently repeated in the film and which are difficult to translate, since the language and the culture are intimately interconnected as it is described in chapter 1.1.4 in the theoretical part. These phenomena are divided into several chapters according to its common features.

A material for this analytical part is taken from an original DVD, published by Czech Television in 1999. The Czech language is the source language of the film, and the subtitles are translated into the English language, which is the target language. The analysis includes own translation of selected parts.

Original discourses in the Czech language are designated by an abbreviation *SL*, translated discourses into the English language are designated by an abbreviation *TL*, and suggested translations are indicated by an abbreviation *PT*.

3 A TRANSLATION ANALYSIS

3.1 Culture-Specific Expressions

Culture-specific expressions are words or phrases, which are used merely within one culture and therefore, their exact translation cannot be achieved. The core of a proper translation of these expressions is to find a semantically similar expression in the target language or to paraphrase the phenomenon to explain its meaning to the target audience. Since the film is of a Czech origin and moreover, it narrates a story about Czech families during the socialist era in Czechoslovakia, the culture-specific expressions are plentifully represented in dialogues.

The socialist regime affected only some of the European countries in the 20th century. Furthermore, English speaking countries such as the United Kingdom or The United States did not experience the socialism at all; thus, an audience from such countries probably cannot understand not only the culture-specific expressions but also a context of some situations in the film, which are deeply interconnected with socialist era. In this thesis, a translation of the culture-specific terms is examined.

3.1.1 Salutation and addressing people

English language does not indicate a degree of politeness on a grammar, as it is done in the Czech language; the only way how to express the extent of formality is by usage of stable formal or informal expressions. A degree of formality is overlooked very often by the non-native English speakers. A manner how to address certain people is also very often based on cultural traditions. Since that, words, which seem to be decent in one language, can be perceived as inappropriate or even impolite in the second one.

(ISL)	Students:	Dobrý den!
	Niece Uzlinka:	Ahoj, teto!
	Aunt Eva:	Ve škole jsem pro tebe paní učitelka.
	Saša:	Soudružka učitelka!
(ITL)	Students:	Hello!
	Niece Uzlinka:	Hi, aunt.
	Aunt Eva:	At school call me teacher.
	Saša:	Comrade teacher. (Cosy Dens 1999, 00:06:28)
(IPT)	Students:	Good morning, madam.
	Niece Uzlinka:	Hello, auntie!

Aunt Eva: At school, I'm a teacher for you.
Saša: Comrade teacher!

This dialogue is from a scene, where Uzlinka meets her aunt Eva at a school, where the aunt works as a teacher. The scene is ridiculous because of the formal way of a salutation, which is required from the little niece toward her aunt. The scene reflects strict socialist rules in a society at that time. Nevertheless, the ridiculous moment is slightly lost in a translation. A word *hello* is more formal than its shorter form *hi*, but it is still rather informal expression, which is used to greet a person, who the speaker knows very well and when a friendly relationship is among the people.

At the Czech schools, the students are obligated to use formal way of greeting their teachers, which is generally also desired at the English schools. To greet an English teacher by simple *hello* is quite impolite if it is not allowed by the teacher itself. To say *ahoj*, which is a Czech equivalent of *hello*, to a teacher is completely improper. Formal way of greeting the teachers and the adults, in general, is simply anchored in the Czech culture and it was even more required during the socialist era.

Thus, a translation of the most formal Czech greeting *dobrý den* does not semantically and culturally correspond with an English salutation *hello*. Instead, a suggested translation is *Good morning, madam*. The word *madam* is very polite expressions used when a speaker does not know the last name of a teacher. It is supposed that Uzlinka knows the last name of her aunt; nonetheless, the last name is not known by the audience as it is not revealed in the film.

The translated sentence: *At school call me teacher* seems to be unsuitable in the particular situation since the English native speakers usually do not call a teacher as *Mr/Ms teacher*, which would be a literal translation of original Czech phrase *paní učitelka*. On the other hand, a simple addressing as *teacher* would sound slightly impolite to the English teacher. The suggested translation of this sentence is to preserve a word *teacher*, which is necessary for the following phrase *comrade teacher*, however it is suggested to use it in a different, more natural and appropriate collocation as it is demonstrated above (1PT). It is expected that an expression *comrade* is a convenient translation of a Czech word *soudruh* since the word is used in the English environment in a similar context – to name a Soviet communist.

(2SL) Gatekeeper: Máte tady balík z Ameriky.
Od soudruhů rodičů, co?
Elien: Jo, to víš že jo, ty fízle jeden.

(2TL) Gatekeeper: You have a package from America.
It's from your parents, huh?

Elien: Yeah. (Cosy Dens 1999, 00:07:19)

(2PT) Gatekeeper: You've got a package from the US.
It's from your comrade parents, right?

Elien: Yeah.

As it is mentioned in the previous example, a word *comrade* is a commonly used expression in the English language, referring to a Soviet communist. However, a translator decided to use a translation by omission. It is possible in this situation, although, it is not necessary. Furthermore, the paradoxical moment of this scene resides just in addressing Elien's parents as *comrade parents*, since they immigrated to the United States as they did not want to live in a socialist county.

(3SL) Jindřich: Vilmo, dej si štopičku.

Professor: Ne, **paní Vilma** ne.

(3TL) Jindřich: Vilma, have a thimbleful.

Professor: Mrs Vilma can't drink. (Cosy Dens 1999, 00:49:09)

(3PT) Jindřich: Vilma, have a thimbleful.

Professor: No, madam shouldn't drink.

If it is needed to address someone as Mr or Mrs in the English language, it has to be done with the last name, therefore this sentence should not be translated literally and rather than to use *Mrs Vilma*, it would be better to use simple *madam*, which also expresses a formal relationship between Vilma and the professor. The phrase *Mrs Vilma* is improper collocation in the English. Moreover, the professor is presented as an old gentleman in the film, so this way of speech would fit in his role.

(4SL) **Mr Šebek:** Pojd' mi to povědět sám, **ty Koněve!**

(4TL) **Mr Šebek:** say it yourself, you communist pig! (Cosy Dens 1999, 00:57:50)

(4PT) **Mr Šebek:** Tell it to my face, you pseudo-communist hero!

To translate this sentence is challenging since the message behind it can be difficult to understand, even for the Czech audience, since it is a historical allusion. Mr Kraus, a hero from the World War II., says to Mr Šebek, who is a communist adherent, not to be coward and tell his objection in person. He compares Bohouš to a Soviet military leader by addressing him as *ty Koněve*. Ivan Štěpanovič Koněv was a Soviet and even Czechoslovak hero since he led the Soviet army during the liberation of Prague in the 1945 but Mr Kraus perceives him as a pseudo-hero, and he despises Koněv, so he uses the simile between him

and Bohouš since he considers Bohouš as a pseudo-hero as well. Because of this, the word *pig* does not correspond with a hidden meaning of original text and it is not suitable equivalent in the English language, more suitable equivalent could be *you pseudo-communist hero*. The target audience would probably not know who Koněv was and how it suits to the story but it is expected that the target audience can understand the hidden irony behind the phrase *you pseudo-communist hero* simply because of they are acquainted with the anti-communist attitude of Mr Kraus in the overall context of the film.

(5SL) Saša: **Hledáš někoho, soudruhu?**

Mr Kraus: Cože?

(5TL) Saša: Looking for somebody, comrade?

Mr Kraus: What? (Cosy Dens 1999, 01:21:57)

This part of the subtitles is well translated as it reflects the impoliteness of Saša toward Jindřich. A translator uses sentence *Looking for something?*, which is the shortened version of *Are you looking for something?* The shortened versions of English words or even of whole sentences are used in informal conversations and it perfectly substitutes the original sentence in the Czech language. Saša and Jindřich do not know each other, but Saša uses an informal speech while talking to Jindřich as he supposes that Jindřich is also a so-called comrade, a follower of socialist party. The Czech audience would know that all the comrades communicated on informal bases during the socialist regime and called each other as *comrades* instead of polite *Mr /Mrs*. The target audience is probably not familiar with this fact; however, the impolite way of speech and salutation of Mr Kraus as a comrade is sufficient enough to explain the insolence of Saša toward Mr Kraus and the following action in the film, where Mr Kraus hits Saša by a cane.

3.1.2 Events and objects

Translating culture is very difficult since many national events, such as feasts, holidays and celebrations differ in every country according to a different history and traditions. Moreover, even inventions used in one culture can be entirely unknown in the second one. These issues can be found in *Cosy Dens* as well as it is demonstrated below.

(6SL) Uzlinka: Proč teta Eva nepřijde?

Mrs Šebková: Ona přijde. **Na Boží Hod.**

(6TL) Uzlinka: Why isn't aunt Eva coming?

Mrs Šebková: She'll come on Christmas Day. (Cosy Dens 1999, 00:11:25)

(6PT) Uzlinka: Why isn't aunt Eva coming today?

Mrs Šebková: She'll come on Day after Christmas Day/On Boxing Day.

A different course of the Christmas in the English speaking countries needs to be considered as a plot of the Film is set partially in the Christmas time. Czech people celebrate the Christmas Day on the 24th of December, and it is the most important day when presents are given to children; otherwise, British or American people celebrate the Christmas Day on the 25th of December. Thus, it could be stated that the Christmas is shifted backward of a one day in the English speaking countries. This example is a speech between Uzlinka and her mother, Mrs Šebková. Uzlinka asks why her aunt Eva is not coming on the 24th of December which is basically the English Christmas Day, and her mother answers, that the aunt is coming the day after. Nevertheless, the day after the main Christmas Day is called Boxing Day in Britain and the Day after Christmas Day in the United States. It is supposed that the English audience does not know a fact that the Czech Christmas Day is celebrated on the 24th of December, which is the date of the English Christmas Night. Altogether, the scene is enacted semantically on the Christmas Day for the English audience and so the answer that the aunt is coming on the Christmas Day because of on the Christmas Day is not coming is nonsense. The suggested translations would be probably more understandable for the British or the American audience.

(7SL) Eva: Co to tady smrdí?

Saša: **Karma...to je osud, víš?**

(7TL) Eva: What stinks in here?

Saša: The heather. Just my luck. (Cosy Dens 1999, 00:12:53)

(7PT) Eva: What stinks in here?

Saša: The flame...of love. Unstoppable feeling, you know?

This dialogue is certainly one of the most difficult ones in the entire film from the perspective of a transition into a foreign language since it is very demanding to find an appropriate equivalent for Czech word *karma*. The word *karma* is a Czech expression not only for a destiny, as it is in the English language, but it also signifies a heater, so the word is ambiguous. In this particular scene, a son of Eva intentionally occupies a toilet, when Saša, a potential lover of his mum, needs to use it. Due to this, Saša has to urinate into a basin and his hair bursts into the flames because of a heater. At the end of the scene, Eva asks what smells in the bathroom and Saša answers that it is the karma, saying it toward to her son to emphasize him that when one is doing bad things, one will receive it back because of the karma – a destiny. Therefore, this is an untranslatable point into the English language, and a translator should avoid the literal translation since it would not be

meaningful. The only possibility to create a meaningful translation is to invent entirely new sentence, which would be humorous in the context and in the English language. The suggested translation is *What stinks in here? The flame...of love. Unstoppable feeling, you know?* The phrase *flame of love* is used because of it represents a real flame formed by a heater but also a figurative flame of love toward Eva. The following phrase *unstoppable feeling, you know* seems to be suitable to indicate to Eva's son, that not even the spiteful actions will stop Saša to become a lover of his mom.

(8SL) Mr Šebek: Tady něco strašně smrdí.

Václav: **František.**

(8TL) Mr Šebek: Something really stinks here.

Václav: Frankincense. (Cosy Dens 1999, 00:38:47)

A Czech word *František* has two different meanings, it is an expression for a Czech traditional fragrance cone, which is made of a charcoal and of an incense, and it is burned on the Christmas as a tradition. Moreover, the word also represents a Czech male first name. Therefore, an answer that *Františeks smells in a room* is ambiguous and amusing in the source language. However, the same ambiguity cannot be achieved in the target language, since the word does not exist in the English culture, either in the first or in the second meaning. The translation is efficient in this case because of the Czech specific expression is replaced by its English equivalent *Frankincense*, which is semantically very similar to the Czech fragrance cone. *František* and *Frankincense* are not synonyms as Frankincense is pure incense, whereas Czech *František* is a blend of charcoal and incense. Furthermore, Frankincense is used mostly in churches, while František is burned during the Christmas time at home. Nevertheless, the translation is functional.

(9SL) Jindřiška: Mluvím o senzačních mamčiných **nocích**.

Mr Kraus: O těchto typických **vídeňských bramborových knedlicích**?

(9TL) Jindřiška: I'm talking about mom's delicious gnocchi.

Mr Kraus: You mean these true and only Viennese potato dumplings? (Cosy Dens 1999, 00:52:39)

(9PT) Mr Kraus: You mean these traditional Viennese potato dumplings?

This example is from a renowned scene of the Film, in which Jindřiška argues with her father about a consistency and a sort of dumplings, which were served to them by Mrs Krausová. A Czech expression *noky* is a functional equivalent to the English word *gnocchi*; moreover, even in the Czech restaurants is possible to find both these versions in its menu as *gnocchi* is a borrowing from the English language, commonly occurring in the

Czech environment. Thus, the original translation is correct and entirely intelligible. However, misunderstanding can happen immediately in the second sentence, since *gnocchi* is in the English recipes also described as the Italian dumplings. Therefore, *gnocchi* and *dumplings* are synonyms in the English language and the Czech dumplings, in its typical long and large form, are not known in the English speaking countries. Because of this evidence, the target audience can be confused at the beginning of the scene, since the *gnocchi* and the dumplings are identical meals for the English audience and so the reason why Jindřiška and her father argue about them can be incomprehensible. Nevertheless, the scene continues with an explanation of the difference between the dumplings and *gnocchi* by Jindřiška. Since that, even the English or the American people would understand the dissimilarity between the dumplings and the *gnocchi* in the Czech culture and they would probably decode the misconception of Mr Kraus. The translation is functional and comprehensible in the larger context of the scene.

3.1.3 Customs and traditions

(10SL) Mr Kraus: Můžeme jíst? **Dobrou chuť.**

Professor: **Nápodobně.**

(10TL) Mr Kraus: Can we begin? Bon Appétit.

Professor: **You too.** (Cosy Dens 1999, 00:51:43)

(10PT) Mr Kraus: Shall we start with the lunch? Bon Appetite!

Professor: Bon Appetite!

British and American people do not say any special phrase before their meal as it is common in the Czech culture. They usually start to eat immediately, and a phrase *Enjoy your meal* is heard predominantly from a waitress or a waiter in a restaurant. The English version of a French phrase *Bon appétit* is sometimes used among the British people. Nevertheless, the most common situation is to say nothing before a meal or a simple phrase *Let's eat*. Since this fact, a translator has to decide which phrase is the most appropriate to use in a context of the scene as an omission is impossible in the film. Nonetheless, the omission would be the best decision in a reality. In the first example (9) the usage of the simple and informal phrase *Let's eat* is suggested as atmosphere in this scene is domestic and a sentence *Enjoy your meal* is used rather in the restaurants, on the other hand, an expression *Bon Appetite* seems to be suitably chosen in the second example (10) as the situation is more formal and festive because of it is a lunch not only among the family but also the honoured doctor of Mrs Krausová is invited. However, the omission of the answer

You too is recommended. The simple repetition of *Bon Appetite* could sound better in the English language.

- (11SL) Mrs Šebková: Kdo jí to dal?
 Uncle Václav: **Ježíšek, ne?**
- (11TL) Mrs Šebková: Who gave it to her?
 Uncle Václav: Santa Claus. (Cosy Dens 1999, 00:27:48)
- (11PT) Mrs Šebková: Who gave it to her?
 Uncle Václav: Baby Jesus, of course.

A translation of a Czech word *Ježíšek* as *Santa Claus* is misleading and inconveniently chosen in the subtitles. Santa Claus is an American tradition, which expanded to Britain in the past years, where originally Father Christmas gave the Christmas presents. Nevertheless, the tradition of Santa Claus has not been adopted in the Czech culture and for centuries Czech children are given presents merely by Ježíšek. The figure of Ježíšek represents a small Jesus Christ since the appropriate equivalent would be *Baby Jesus* in the English language. A translator probably considered Ježíšek and Santa Claus as synonyms since they are both Christmas figures and he decided to use Santa Claus to make the text more familiar for the Anglo-Saxon audience. However, it is rather a misinformation for the target audience since they could gain an impression that Santa Claus is also a tradition in the Czech culture. Moreover, Jesus Christ is a world-renowned Biblical figure, and even the target audience should have a basic knowledge of its story.

- (12SL) Mr Kraus: Za války v **lágru!**
 Vyrobil jsem i šachy z chleba.
 Jindřiška: Z bílého a černého chleba?
 Mr Kraus: Ne! **Z válečného komisárku!**
- (12TL) Mr Kraus: At camp during the war.
 I even made bread chess once.
 Jindřiška: From white and black bread?
 Mr Kraus: No from soggy war rations! (Cosy Dens 1999, 00:36:51)
- (12PT) Mr Kraus: **At a concentration camp** during the war!
 I even made bread chess once.
 Jindřiška: From white and black bread?
 Mr Kraus. No! From the nasty brown war bread!

The example contains two colloquial Czech expressions: *lágr* and *komisárek*, which are also considered to be slang words from the war period. *Lágr* refers to a concentration camp

or POW camp from the Second World War, where were imprisoned opponents of the Nazis or soldiers of enemy countries. *Komisárek* is a name for a brown bread made during the war for soldiers, which was prepared from a rye flour and then from other available substitutes. At this part of the Film, Mr Kraus tells a story about his own experience from the war, and he gets mad at his daughter Jindřiška since she supposes that people in concentration camps were given two types of bread according to their preferences, black or white. She probably does not know much about conditions in these camps, which were very poor and only a low-quality brown bread was given to the prisoners. To specify a type of camp is suggested to clarify to the audience that is spoken about a war camp for the prisoners, where terrible conditions occurred. Moreover, a sentence *from soggy war rations!* considerably changes a meaning of the original, which is not necessary since the slang Czech word *komisárek* can be quite easily paraphrased as *brown war bread* or even as *nasty brown war bread* to emphasize it was of a very poor taste and a quality.

3.1.4 Historical context

(13SL) Uncle Václav: Zazpívej nějakou koledu.

Michal: Narodil se Kristus pán...

Mr Šebek: Drž hubu. Nemůžeš toho nechat aspoň na Vánoce?

Tyhlety politický provokace.

(13TL) Uncle Václav: Sing a carol for us.

Michal: Jesus Christ was born...

Mr Šebek: Shut up. Can't you at least stop these political provocations at Christmas? (Cosy Dens 1999, 00:15:57)

(13PT) Mr Šebek: Shut up! Don't you know that Christianity is forbidden?

Although it was mentioned that *Ježíšek* is the Czech tradition for many years, the socialist regime in Czechoslovakia in the 20th century strived for a cancellation of all religious traditions. Churches were closed, priests were imprisoned, and believers were interrogated very often. A religion was considered as an enemy of the regime, even the Christmas tradition of *Ježíšek* should be replaced by Soviet Grandfather Frost. Since that, to sing a carol about Jesus Christ was not desired by Michal's father as he is a socialist. This context needs to be known by the audience to understand the scene. Nevertheless, it is supposed that the English-speaking audience does not have such deep knowledge of the Czech culture and history. Because of that, an explanatory sentence *Don't you know that*

Christianity is forbidden? could be helpful to understand why the father acts so angrily toward his son, who is only singing a Christmas carol in the film.

(14SL) Mr Šebek: A komu tím prospějete, co?

Druhé straně?

(14TL) Mr Šebek: Who do you think you're helping?

The other side? (Cosy Dens 1999, 00:33:27)

(14PT) Mr Šebek: Who will benefit from this action? Tell me!

The Americans?

In this scene, Michal is permitted to test a new set of unbreakable glasses by throwing one of them on a floor. These glasses were made in socialistic Poland and the father of Michal is very proud of it as he mentions that they (socialist countries) are a step ahead of them (Americans) because of this invention. Michal intentionally throws the glass on a floor with great force and the glass shatters. As a reaction to this, Michal's father gets angry and says the sentences above (14SL). Czech audience would understand who is meant by a phrase: *The other side*. Nonetheless, the target audience would probably not unscramble the hidden message, and they could be confused by this comment. Thus, in the translation should be omitted a phrase: *The other side* and rather used a simple and intelligible question: *The Americans?*

3.2 Idioms

Idioms are figurative phrases and expressions, which are greatly represented in the dialogues, since they are culturally embedded in the Czech language, and the usage of them helps to create a humorous atmosphere in the film. According to the theoretical part, the idioms should be translated functionally, and a literal translation should be avoided. However, this rule was not always respected in the English translation as seen in the first example:

(1SL) Mr Kraus: Pane profesore, **nemalujte čerta na zed'**.

(1TL) Mr Kraus: Professor, stop painting the devil on the wall. (Cosy Dens 1999, 01:35:20)

(1PT) Mr Kraus: Professor, don't cry a wolf.

Because *to paint a devil on a wall* is not any English idiom, the translated sentence has only a literal meaning, which does not correspond to the original since the professor had no intention to paint the devil on the wall in this scene. He was actually telling a morbid story about a wedding night of his friend, who died during the wedding night as he was quite

aged and got a heart attack during the love act with his wife, and the professor unintentionally compared this incident to a coming wedding night of the main protagonists, Mr Kraus and Eva, since Mr Kraus is also an old-aged man. As a reaction to this, Mr Kraus uses an idiom and says to the professor to stop the false alarm. In the English language also exists an idiom, *to cry a wolf*, meaning the false alarm or to seeing the situation worse than it really is. Therefore, usage of the English idiom is functionally more appropriate as it preserves the original meaning.

(2SL) Mr Kraus: **Choval jsem si na prsou zmiji.**

(2TL) Mr Kraus: I let these vipers into my heart! (Cosy Dens 1999, 00:55:42)

(2PT) Mr Kraus: I had nourished a viper in my bosom.

Also, this sentence was translated literally since *I let these vipers into my heart* is not an English idiom, although it is very similar to the actual one, whose correct form is: *To nourish a viper in someone's bosom*. The phrase refers to a situation when a person favored someone who suddenly behaves treacherously. The English audience can perceive such expression as excessive in the context of the scene, but usage of the exaggerated words is on purpose in the film as the character of Mr Kraus is a choleric person, who says these strong words, but does not mean them seriously. Hence the English idiom is utterly suitable.

(4SL) Mr Šebek: **Maminko, ty nám jenom hoříš!**

(4TL) Mr Šebek: You are absolutely radiant. (Cosy Dens 1999, 00:16:32)

(4PT) Mr Šebek: You are on fire, my dear.

Humorousness of this scene is based on an ambiguousness of the sentence in a connection with behaviour of the characters. A brother-in-law of Mr Šebková sticks a flaming sparkler into her hair. As a reaction to this, Mr Šebek says to his wife in Czech: *Maminko, ty nám jenom hoříš!* The sentence denotes a funny moment when Mr Šebková is actually on fire, but she understood it in the idiomatic meaning – that she is very enthusiastic or full of ardor. Since that, the proposal for a translation of this sentence is: *You are on fire, my dear* as it is an ambiguous phrase denoting the same figurative and literal meaning as the original sentence in the Czech language. Moreover, in the source language is Mr Šebková addressed as *maminka* by her husband; nonetheless, the English married couples mostly do not call themselves as *mommy* or *daddy* when their children are not present. The most common addressing a wife or a husband is by a phrase *my dear* in the English environment.

3.3 Vulgarisms

Many vulgarisms can be found in the film since they are frequently used in the Czech culture. The Czech language contains a broad range of vulgar words, which differs in its intensity. However, it is very important to consider manners of the target audience and decide whether it is appropriate to translate the swear words literally and in its original intensity, as a literal translation of these words could denote significantly different feelings in people, who were raised in a different cultural background. People from the English speaking countries, especially those from the Great Britain, are more conservative, which is reflected even in their way of communication, which is very polite and does not ordinarily include many vulgarisms. The usage of swear words is perceived rather as a question of intellect in the British society, whereas in the Czech society it is usually perceived as a question of temperament.

(1SL) Mr Šebek: Už mě dlouho rozčilovat nebudeš, **ty smrade.**

(1TL) Mr Šebek: You won't be pissing me off for long, you bastard.

(1PT) Mr Šebek: You won't annoy me for a long time, you brat! (Cosy Dens 1999, 00:04:07)

This speech is an example of exaggerated translation of a Czech vulgarism into the English language. A Czech expression *smrad* denotes a child, who is naughty but it is commonly used by Czech parents, since the word is not very rude, probably it is even not a proper vulgar expression. Its purpose is just to emphasize that a child behaves not very well in a particular situation. Because of that, a translation as *bastard* is too intense in the context, and the audience could be even shocked, why Michal's father calls his son in such vulgar way, although the son did not do anything seriously bad. The suggested translation is *brat* since the expression is used in the same context in the English language. Also, a phrase *You won't be pissing me off* seems to be bit exaggerated. Less rude sentence *You won't annoy me* might be a better equivalent.

(2SL) Elien: **Co to kecáš?** Podívej se na svoje boty.

(2TL) Elien: You're full of shit. Look at your shoes. (Cosy Dens 1999, 00:08:06)

(2PT) Elien: What are you talking about? Look at your shoes.

In this scene, Elien receives stylish American boots from his parents and Michal is a bit jealous of it. As a consequence, he defames the Elien's new boots, and Elien reacts to this by a Czech phrase *Co to kecáš?*, which is used when someone speaks stupid things. A translator used in its translation vulgar slang idiom: *You're full of shit*. This slang

expression is also used toward a person, who mentions absurd information; nevertheless, it is a very rude expression, which is unnecessarily applied in the translation, since the conversation in the film happens between two friends and the atmosphere is also friendly.

(3SL) Mr Kraus: **Dobytku, kterej se zleješi na Štědrej večer jako mužik!**

Mr Šebek: **A ty si trhni nohou!** Až to s tebou zase šlehne,
tak ti podruhý pomáhat nebudu, **ty parchante!**

(3TL) Mr Kraus: You're such a pig! You even get wasted on Christmas Eve!

Mr Šebek: Fuck you! If you have another heart attack,
I won't be there again to help you, you son of a bitch! (Cosy Dens 1999, 00:58:12)

(3PT) Mr Kraus: You're such a boozier! You get wasted like a Russian muzhik even on Christmas!

Mr Šebek: Screw you! If you have another heart attack,
I won't help you anymore, you bastard!

This part is an argument between Mr Šebek and Mr Kraus in the film. They are adherent to different politics and they constantly provoke each other, however, they do not hate themselves. Sentence *You're such a pig!* usually refers to someone, who is very fat or it is a derogatory term to refer to a police officer. Since that, a phrase: *You're such a boozier!* is suggested as it refers to someone who drinks excessively very often. Vulgarisms *fuck you* and *you son of a bitch* seems to be bit immoderate in the target language. Less intense expressions *screw you* and *you bastard* could be more appropriate in the dialogue.

(4SL) Mr Šebek: A mám tě, **ty syčáku!**

(4TL) Mr Šebek: I got you, you bastard! (Cosy Dens 1999, 01:13:08)

(4PT) Mr Šebek: I got you, you stinker!

A Czech word *syčák* denotes an image of naughty young boy, who often behaves badly, nevertheless it is less intense appellation than the English vulgar expression *bastard*. Also, a translator uses a word *bastard* too often in its translation, which makes the film very vulgar and the slight differences between the vulgar expressions are not preserved. A Czech expression *syčák* is even not considered to be vulgar. The more suitable expression could be *stinker*, which is translated to the Czech language as *mizera*, *darebák* or *syčák*.

(5SL) Mr Šebek: To jsme to dopracovali! **Ty hajzle jeden!**

(5TL) Mr Šebek: We sure achieved something. You bastard!(Cosy Dens 1999, 01:13:48)

(5PT) Mr Šebek: Years of care and look at you... You bastard!

At this moment in the movie, father of Michal gets very angry with his son, and he uses Czech vulgar phrase: *Ty hajzle jeden!* Because his fury is obvious in the film, it seems appropriate to keep the vulgar expression also in the English language, since it is probably understandable even for the English audience that the father said it in a great anger.

- (6SL) Grandma: Ted' tady něco smrdí.
 Uncle Václav: **Matko, neser!**
- (6TL) Grandma: Now something stinks here.
 Uncle Václav: Drop it, mother. (Cosy Dens 1999, 00:39:11)
- (6PT) Grandma: Now really something stinks in here.
 Uncle Václav: Knock it off, mother.

Although a phrase *Drop it* is functional in this speech, since it is a slang expression to say someone to stop talking about something annoying, the suggested translation is *Knock it off*. It is also slang and a rather imperative phrase, which means to stop doing an activity, which annoys the speaker. It corresponds with a Czech phrase: *Nech toho* or *Přestaň s tím*, whereas *Drop it* means rather *Zmlkni* in the Czech language. Moreover, Václav says to his mother to stop investigating what stinks in the room and to stop annoying him by this action. So he does not actually tell her *to be quiet* but *to stop solving the bad smell*.

- (7SL) Jindřiška: Víš snad ty, kdo založil Beatles?
 Myslíš, že Svojsík, Frištenský nebo Tyrš? **Víš hovno!**
- (7TL) Jindřiška: Do you know who started the Beatles?
 You think it was some Czech patriots? (Cosy Dens 1999, 00:58:01)
- (7PT) Jindřiška: Do you know who founded the Beatles?
 You think some Czech patriots did that? You know nothing!

The Czech vulgar phrase *Víš hovno!* is omitted in the translation, probably because of it would be a too crude expression for the target audience in this particular context. It could be translated as *You know nothing!*, which is more appropriate expression considering the conservative English audience. It is believed that vulgarisms are not usually said to the parents in the English speaking countries since it would be very impolite and unacceptable in their English culture.

3.4 Lexical Puns

Several lexical puns occur in the source language and significantly help to create a humorous atmosphere in the film. An author of the script experimented with the Czech

words or phrases, its ambiguous meaning, sound similarity and created unique syntactic structures and remarkable quips, which are very difficult to translate to another language.

- (1SL) Uncle Václav: **Promiň, maličká...**
 Grandma: Kluci!
 Uncle Václav: **Promiň, staříčká...**
- (1TL) Uncle Václav: Excuse me, little girl.
 Grandma: Boys! (Cosy Dens 1999, 00:24:29)
 Uncle Václav: Excuse me, bigger girl.
- (1PT) Uncle Václav: Excuse me, young lady.
 Grandma: Boys!
 Uncle Václav: Excuse me, old lady.

The selected part is a representation of Václav's way of addressing his mother and a niece in a nice and funny way by playing with the Czech words. A sound assimilation of *staříčká* and *maličká* is pleasant to hear as well as a loving overtone of the words is perceptible. A quality translation of puns is difficult to achieve as a translator has to respect a sound similarity among the words as well as an original meaning. The English phrase: *bigger girl* denotes a girl or a woman, who is overweight most often in the English environment. Therefore, it is a misleading comment, even more, when it is considered that an actress playing the mother is a little bit obese. So it can denote completely different meaning, and the idea behind these words can be lost in a translation. More appropriate phrases could be *young lady* and *old lady* since the sound similarity is preserved to some extent and both phrases are commonly used in the English language. *Young lady* usually refers to a child or to a Miss, while *old lady* refers to an old woman in a polite way.

- (2SL) Mrs Šebková: **On je slizkej, co?**
 Eva: Hm. Pěťa ho taky nemá rád.
- (2TL) Mrs Šebková: He's slimy, isn't he?
 Eva: Yeah. Pěťa doesn't like him either. (Cosy Dens 1999, 00:50:10)

The humorousness of this scenes is based on an ambiguity of sentence *On je slizkej, co?* in the Czech language. In the English language, a personal pronoun *it* is used to refer to animals. It is a gender-neutral pronoun, usually referring to inanimate objects or to babies and animals to which a speaker does not have any personal attitude or does not know its gender. Nevertheless, the Czech language differs in this field, and the animals are called by a feminine or a masculine personal pronoun *he/she* according to their real or set

grammatical gender. In this particular scene, Eva and her sister Mrs Šebková are talking about Eva's new suitor in a bathroom, where is also situated a carp in a bath. A carp is of a masculine gender in the Czech language and so when Mrs Šebková says: *On je slizkej, co?*, she means the carp, but Eva understands that her sister is talking about Saša, the new suitor, because of the Czech pronoun *on* refers to a man as well as to a carp. This ambiguousness is hard to keep in the English language, however, about the pets can be referred as *about he or she* also in the English if a speaker has a personal attitude to them or knows its gender. The carp is not exactly perceived as a pet for the family. Nevertheless, to maintain the ambiguity of the sentence, a translator decided to refer to the carp by using a masculine pronoun *he*. The decision seems to be functional.

(3SL) Mr Kraus: Jindřiško! Ještě jsme nelili olovo!

Jindřiška: **Olovo volovo.**

(3TL) Mr Kraus: Jindřiška! We haven't poured the lead yet!

Jindřiška: Lead's dead. (Cosy Dens 1999, 00:19:46)

(3PT) Mr Kraus: Jindřiška! We haven't poured the lead yet!

Jindřiška: He irks me so much.

In the source language, Jindřiška expresses by a Czech phrase *Olovo volovo* her annoyance of the father's Christmas activities, which she has to undergo. The essence of the phrase is based on a humorous sound assimilation of the words. It is impossible to create the same sound effect in the target language while maintaining the original meaning. A translator decided to prioritize the sound similarity and translated the phrase as *Lead's dead*. It is not a collocation in the English language, and its meaning is obscure. Instead of it, a more appropriate sentence could be: *He irks me so much*. The sentence explains comprehensibly Jindřiška's feelings, although the sound similarity and originality of the original phrase is not preserved.

(4SL) Mr Šebek: **Ale kuš**, prosím tě...

(4TL) Mr Šebek: Oh no, a crossbow? (Cosy Dens 1999, 00:24:12)

(4PT) Mr Šebek: Come on!

This is another example of a Czech lexical pun as a word *kuš* represents a crossbow, but it is also an imperative phrase to say someone to be quiet or to stop saying something. Uzlinka mentions in the scene she wished a crossbow for the Christmas, and her father reacts to this information by saying *Ale kuš, prosím tě...*, which means in Czech that he finds it as very stupid wish. He expresses a disagreement with the crossbow in the Czech sentence. The English phrase *Come on!* seems to be more suitable in this example since it

has a slightly persuasive connotation and it is often used to express speaker's rather negative attitude or disbelief toward the uttered information.

(5SL) Uncle Václav: Ta slavná Polka madam **Curie-Sklodowská...sklo...**

(5TL) Uncle Václav: Madam Curie-Sklodowska, orGlass-ska came from Poland.
(Cosy Dens 1999, 00:32:17)

(5PT) Uncle Václav: Even the famous physicist madam Curie-Sklodowká was made in Poland...

A surname of Polish physicist Curie-Sklodowská is amusing in a context of the scene, since the protagonists are talking about a new unbreakable glass, which was made in Poland, and uncle Václav mentions that it is no coincidence it was made just in Poland, since the famous madam Curie-Sklodowská came from Poland as well, and her surname includes Czech expression for a glass –*sklo*. The translator tried to preserve the lexical pun by using a name: *Glass-ska* to refer to the physicist's name. It is supposed this solution is not suitable as it can be misleading for the English audience. The original sentence in the Czech language is a representation of simple humor, which is done on purpose in the film, because of that, a preservation of such kind of humor (5PT) is suggested even in the target language.

(6SL) Mr Kraus: **Já hledám učebnice...učebny gymnázia.**

(6TL) Mr Kraus: Where is the high school glass...I mean high school classrooms. (Cosy Dens 1999, 01:21:20)

(6PT) Mr Kraus: I'm looking for the high school lectures...I mean the lecture rooms.

The scene is based on a spoonerism of Mr Kraus in the Czech language, which is not possible to translate literally into the English language. The Czech words *učebny* (*lecture rooms*) and *učebnice* (*textbooks*) have the same initial sounds, so it is easy to interchange them during a speech. To preserve a comical moment of the original sentence, a translator decided to preserve the sound similarity in the target language, but the word choice is not well considered, because of there is no reason, why would Mr Kraus interchange a word *glass* with a word *class*. There is no connection between these two words. Instead of it, the more reasonable choice could be: *high school lecture sand high school lecture rooms* as the sound resemblance is maintained and besides, both these phrases are also semantically connected.

3.5 Names

Many names can be found in the film, not only personal names, but also names of Czech places or objects, which are presumably not familiar to the target audience. It is important to consider whether the certain names communicate any important information for the English speaking audience or whether an omission is a more convenient choice.

3.5.1 Geographical names

(1SL) Mr Kraus: Ty jsi učila vařit v **Alcronu**, a nevíš, co mi cpeš pod čumák?

(1TL) Mr Kraus: You, chef from a five-star hotel, don't know what you're serving.
(Cosy Dens 1999, 00:54:24)

Alcron is a name of the prestigious hotel in Prague, which is famous for its preeminent cuisine. Mr Kraus mentions the hotel in this scene; however, its name is not preserved in the English translation. If it was preserved, the sentence would be: *You, a chef from the Alcron...* Even this version would be quite understandable since it would still communicate information that Mr Krausová knows cooking very well. Nevertheless, to omit the concrete name of the hotel and rather use a description: *chef from a five-star hotel* seems to be a better option, as it is clear to everyone.

(2SL) Mr Kraus: Rozhodli jsme se s bratrem využít **osiřelého piedestalu na Letné**.

(2TL) Mr Kraus: My brother and I decided to use the lonesome pedestal on Letná.
(Cosy Dens 1999, 01:36:24)

(2PT) Mr Kraus: My brother and I decided to use a lonesome pedestal in Prague.

Although a translator chose translation by omission in the first example (1TL), in this second example he maintained a name of hill in Prague *Letná* in the translated sentence. It is supposed that the target English audience would probably not understand what *Letná* represents and where it can be found. Moreover, it is not even important information in the film. The omission of the proper is suggested. To emphasize that the lonesome pedestal is situated in Prague is sufficient in the translation.

3.5.2 Names of objects

(3SL) Mr Šebek: Přesně jak ten můj kluk, pořád jenom USA a **texasky**...

(3TL) Mr Šebek: You're like my son. He brags about America, about jeans... (Cosy Dens 1999, 01:41:28)

(3PT) Mr Šebek: You're just like my son, still babbling about the USA and jeans.

The archaism *texasky* is used in the source language, notwithstanding it is translated simply as *jeans* in the target language. The word *texasky* was used in Czechoslovakia after the World War II., since jeans imported from the USA to Czechoslovakia were made in Texas. The archaic term is used to create an appropriate atmosphere of the 1960s in Czechoslovakia. However, in America has been jeans called *jeans* since its origin, and so the translated version is correct.

(4SL) Mrs Šebková: Říkala jsem, nech je na **polárkovéj dort**.

(4TL) Mr Šebková: I told you to save them. (Cosy Dens 1999, 01:40:27)

(4PT) Mrs Šebková: I told you to save them for an ice-cream.

Also in this speech is used an archaic name *polárka*, which was a popular ice-cream in Czechoslovakia. Since *polárka* is not produced anymore, the word is unknown to the younger generations even in the Czech environment. It is supposed that the English audience is not familiar with this product and to keep the name of an ice-cream in a translation would be misleading for the target audience. Nonetheless, to emphasize that the plastic teaspoons should be saved for an ice-cream seems to be a better idea, than to completely omit this part.

3.5.3 Personal names

(5SL) Jindřiška: Víš snad ty, kdo **založil** Beatles?

Myslíš, že Svojsík, Frištenský nebo Tyrš?

(5TL) Jindřiška: Do you know who started the Beatles?

You think it was some Czech patriots? (Cosy Dens 1999, 00:58:01)

(5PT) Jindřiška: Do you know who founded the Beatles?

You think some Czech patriots did that?

In this scene, Jindřiška names three famous Czech men, who are admired by her father. Although these people are well-known in the Czech environment, they are probably not so famous in the English speaking countries. Because of that, a translator decided to omit all the names, and he rather used more general phrase Czech patriots, which is a very good decision, since the target audience can better understand the overall context of this scene. It explains that Jindřiška considers her father to be overly enthusiastic about the Czech history and ignorant of everything new, which happens in the world. However, a verb *started* should be replaced by more suitable *founded*.

(6SL) Mr Kraus: **Josef Augusta: Zdeněk Burian.** No, s tím tě můžu seznámit.

(6TL) Mr Kraus: This has Burian's pictures in it. You can meet Zdeněk Burian. (Cosy Dens 1999, 01:26:28)

(6PT) Mr Kraus: It was illustrated by my friend. I can introduce you to him.

Zdeněk Burian was a Czech famous illustrator of adventure books. Unfortunately, he is renowned rather in the Czech or Slovak culture, and the target audience probably does not know him. Thus, a sentence *This has Burian's pictures in it* does not communicate much information for the English viewers. It is suggested to omit the illustrator's name and rather express that he is a friend of Mr Kraus, which is more important in the Film.

3.5.4 Name of the film

The film is named *Pelišky*, which means *dog's* or *cat's bed* in the Czech language. It is also a diminutive of one's bed. This is demonstrated in the film, when Jindřiška asks if she can join her mother's bed (*pelíšek*). As it is seen in the example below, the Czech word *pelíšek* was omitted in the translation, so a name of the film lacks its significance. Therefore, a name *Cosy Dens* can be incomprehensible choice for the target audience. Furthermore, the most used meaning of the English word *den* is *wild animal's place* or *children's room*. Since that, the back translation of *Cosy Dens* would be *útulné nory* or *útulné pokojíčky*.

(7SL) Jindřiška: Já jdu k tobě **do pelíšku**, jo?

(7TL) Jindřiška: Can I join you in bed? (Cosy Dens 1999, 01:10:23)

(4PT) Jindřiška: I'm going to your nest, ok?

The suggested translation includes an expression *nest* instead of *bed* since *bed* is an emotionally neutral word, which does not denote the same warm emotions as the original. Furthermore, the English phrase *to fly a nest* is used, when a child leaves the parent's house for the first time. The nest is therefore not only bird's place but also the expression for comfortable home or safe place for children. Since that, it seems to be reasonable that Jindřiška would refer to mom's bed as about the nest since she feels comfortable and safe there. Then, the name of the film could be *Cosy Nests*.

CONCLUSION

The thesis investigated a quality of English translation of a Czech film *Cosy Dens*. Many cultural expressions can be found in the film. Therefore, they represent the main interest of the analytical part. The original translation as a unit is acceptable. However, expressions which do not have any direct equivalent in the target language were translated rather poorly. The most relevant mistake of the translation is a significant deviation from the original meaning in many cases. It happened since a translator did not respect the different language systems and the different cultural norms.

For instance, idioms were translated in its literal meaning, vulgarisms were very often exaggerated, or unfamiliar allusions were not explained to the target viewers. Moreover, cultural expressions such as manners of salutation and addressing people, names of objects, food or places, or social formulas were not functionally transferred into the target language. It can be stated that the text was translated literally, focusing rather on the SL than on requirements of the TL and the target audience. It is believed that this approach caused the incomprehension of the film by the non-native viewers. Many dialogues in the TL subtitles are unclear, misleading and probably very odd for the English speakers.

Although many parts were translated impropriety, also several good examples can be found in the target text. Furthermore, it seems that a translator is educated in the English language and knows the English grammar quite well. Thus, it is supposed that only the cultural transfer was overlooked in the translation, which unfortunately spoiled the whole context of the film. It should be probably mentioned that the film was published in 1999, which is the 19 years ago, since that a cultural aspect of translation could be underestimated in the past in general. Moreover, nowadays much more information about the cultures and languages is accessible due to the internet to current translators. However, this analysis is a significant illustration, how important is to consider an asymmetry in the cultures and its languages to create a proper translation.

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LIST OF ABBREVIATIONS

SL	Source language
TL	Target language
PT	Personal translation
Etc.	Et cetera
Vs.	Versus